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ANGEL FIELD FESTIVAL 2025

20th - 27th March 2025

Event Programme



An Introduction from the Festival Director, Professor Stephen Davismoon



“It gives me a great deal of pleasure to introduce you to the 2025 Angel Field Festival programme. The mission for our festival has always been to bring international art and culture to the area of Everton – where our Creative Campus resides – for the enjoyment of all of our neighbours.

Again, we offer our friends a truly diverse set of events through Music, Drama, Dance and the Visual Arts – most of which have Storytelling at their heart, it is through stories that we understand others. At a time of significant global tension we will bring you stories from all over the world – from Louisiana to the Seychelles, via France, USA, China, Scandinavia and Nigeria as well as from artists much closer to home.

To open our festival, we have what will be a heart-stopping dance performance from the Dife Youth Ensemble from Louisiana which blends Classical Ballet with African, Jazz, Hip-hop dance traditions.

We are very excited to host the innovative electronic music band The Utopia Strong who with their psychedelic, ambient and drone-like soundscapes weave gentle polyrhythmic complexities and counts amongst its members the snooker legend Steve Davis!

Closer to home we are delighted to welcome The Savoy Jazzmen who have been led by their bass player, Peter Swensson, since his demobilization after completing his National Service in the British Army in 1960! They will treat us to a fabulous Dixie-flavoured jazz set.

Our resident Hope Metropolitan Orchestra and Choir will treat us to a fabulous evening of Mozart – featuring some familiar pieces alongside those that are seldom performed.

We are also proud to host a performance of *Waterside*, an emotional, thought-provoking and magical journey that unravels the culture of family, memories, and dreams that emanate from Niger Delta.

Our programme will continue to beguile through a concert of music of a reflective nature featuring works by the composers Erik Satie, John Cage and David Revill. 2025 will mark the centenary of Erik Satie's passing; John Cage was deeply influenced by the work of Satie; David Revill whom passed away far too soon in early 2024 was well-known to John Cage and whose work had a profound effect upon his musical output.

The East Meets West - A Musical Interpretation of Poem's Savors concert from the Chinese pianist Lei Cai, Professor of Piano at Ouachita Baptist University, USA and the US-based Korean concert-pianist, Hee-kyung Juhn, will offer us a scintillating musical journey by counterpointing works from Asian and western composers including works by Hua Lin.

The Storytelling and Music performance *The Hairy Girl* by Kersti Ståbi and Directed by Abbi Patrix in some ways continues this East meets Asian theme where Kersti Ståbi remixes this old Scandinavian tale of *The Hairy Girl* with the power of Japanese Taiko drumming - music you can hear with your eyes, with its martial arts influences and dynamic use of the drummer's body.

Our festival reaches its grand finale by hosting *Moutya*, a soulful and evocative performance steeped in Seychelles' history. Recently inscribed as a UNESCO Intangible Cultural Heritage, *Moutya* is more than a dance; it's a profound expression of freedom, resilience, and unity. Born out of the hardships endured by enslaved Africans, *Moutya* became a means of secret communication and a form of resistance. Today, it is a proud symbol of Seychellois identity and Creole heritage.

Please, come and join us for what will be a celebratory festival of arts from around our beautiful world.

Professor Stephen Davismoon

Executive Dean, Faculty of Creative Arts and Humanities
Festival Director, Angel Field Festival.

Launch Guest Speaker, Claire McColgan CBE, Director of Culture Liverpool



Angel Field Festival Guest Speaker Claire McColgan CBE, Director of Culture Liverpool and Associate Director of Liverpool City Region, will speak on '*The Power of Culture to Drive Regeneration*' at the Angel Field Festival Launch on Thursday 20th March 2025.

Claire will discuss how culture has been at the heart of Liverpool's regeneration for the last 20 years from bidding to be the Capital of Culture in 2008, to Eurovision, and the award-winning Taylor Town via a unique and transformative approach to covid recovery. Claire will look at lessons learned and how she will use this in the next few years to support the city regions commitment to culture.

Claire McColgan CBE

Director of Culture Liverpool and
Associate Director of Liverpool City Region

ANGEL FIELD
FESTIVAL 2025

Performances and events

The following performances and events will take place during the Festival at Liverpool Hope University's Creative Campus. You can find out more and purchase tickets at: <https://capstone.hope.ac.uk/angelfieldfestival/>



Dife Youth Ensemble (Louisiana)

Thursday 20th March 2025, 7pm, The Capstone Theatre

Admission: £13.20

The award-winning Dife Youth Ensemble, from Acadiana's Best Dance Studio of 2024, FE Conservatory, is excited to bring the vibrant culture of Louisiana Creoles to the international stage in Liverpool.

This captivating performance will showcase the heart and soul of Louisiana's rich heritage, infusing the infectious rhythms of traditional Zydeco music with the expressive power of contemporary dance.

Through this unique fusion, Dife Youth Ensemble will celebrate and share the authentic spirit of Creole culture, transporting audiences with a performance that bridges the past and the present in a truly unforgettable way.

These cultural acts were brought to Liverpool through the support and facilitation of Georgina Dhillon, editor and publisher of Kreol International Magazine, celebrating Creole culture and fostering cross-cultural connections.



The Utopia Strong

Friday 21st March 2025, 7.30pm, The Capstone Theatre

Admission: £22 (£16.50 concessions)

The Utopia Strong is a British electronic band formed in Glastonbury, England in 2018. The group consists of Steve Davis, Kavus Torabi, and Michael J. York. They released their self-titled debut album in 2019 and their second, *International Treasure*, in 2022.

Call it synchronicity, call it happenstance, call it no more than three friends getting together to give their speakers a workout. Yet The Utopia Strong's formidable conflagration of psychedelic radiance and beatific harmony has evolved way beyond all or any expectations since the band's inception at the start of 2018. The following year's *Rocket* debut was a powerful document of kosmische transcendence fit to banish all or any talk of its originators' collective histories firmly into the background.

Yet it's clear now that this triumvirate were barely getting started. *International Treasure* chronicles the collaborative collision of Steve Davis, Kavus Torabi and Mike York heading into uncharted psychic territory, seemingly with nothing but their instincts as co-ordinates. What's resulted is a step beyond anything either band or audience might have expected - a deeply rewarding voyage into inner space which moves into darker and still more evocative sound-worlds whilst remaining fundamentally off the map.

The aural epiphanies herein traverse on a hallucinatory trajectory from blissed out (the incantatory spiral of *Persephone Sleeps* and the arcadian lilt of *Shepherdess*) to ominous and unearthly (as in the case of the

overcast ambience of *Disaster 2* and the non-Euclidean geometry of album centrepiece *Revelations*) before arriving at a rapturous conclusion with the gloriously balearic end-credit euphoria of *Castalia*.

Whilst their debut essentially marked the first results of the chemistry between these three, the partnership has further crystallised over a number of self-released records, their improvisatory approach being honed and perfected in various intensive hive-mind sessions at each-others houses and home studios. All three musicians here found themselves operating outside of their comfort zones - Torabi's purchase of a guzheng (a Chinese plucked zither) led to Shepherdess's lambent allure and York's spectacular and evolving array of pipes and wind instruments contributed just as much as his ruthless editing.

Davis meanwhile, whose speciality lies in rich tapestries of modular electronics, sums up their relationship in characteristically self-effacing fashion: "*I see myself as a strong midfielder, or a centre back. Kavus and Mike are like the Lionel Messi or Ronaldo of the equation, and I'm setting situations up for them*".

Influences know no bounds in this context, and the listener would be forgiven for locating the atmospheres and soundscapes of this album on some sonic promontory above and between the potent abstractions of Tim Hecker, the improvisatory excursions of The Necks, and the gothic allure of Bohren Und Der Club Of Gore. *International Treasure* took shape initially in 2020 just as world affairs were changing drastically, and it's open to debate to what extent this influenced the occasionally sombre and melancholic tones therein. However, this album is ultimately possessed of a vibrant life way beyond the circumstances in which it was wrought.

International Treasure is the next chapter in a story which only grows more rewarding with every stop along the way - one in which three heads travel together deeper into their own musical journeys, and the resulting alchemical power transmutes its origins into gold. As no less a sage than Andrew Weatherall proclaimed, *The Utopia Strong* are "*gnostic sonics in a nutshell*".

"*An ecstatic, motorik rush of techno-ish beats and flutters, pretty damned essential.*" – Electronic Sound

"*A love letter to the esoteric and the first step into a bright future.*" – Louder Than War

"*Magically tessellate together towards a sunburst of pastoral transcendence.*" - Prog



The Savoy Jazzmen

**Saturday 22nd March 2025, 2pm,
The Capstone Theatre**

Admission: £13.20

Jazz as an art form first began in New Orleans, USA, at the start of the twentieth century, and the first jazz band (the Original Dixieland

Jazz Band) arrived in Britain at the port of Liverpool in 1919. New Orleans jazz dominated popular music throughout the 'jazz era' of the 1920s, until the larger 'swing era' bands took over in the 1930s. However, in the late 1950s and early 1960s, traditional New Orleans style jazz ('trad') became very popular, with several bands (led by Chris Barber, Acker Bilk, Kenny Ball) topping the UK charts, and many local bands were to be found in all British towns and cities. The continuing popularity of traditional jazz relates to the fact that its easy-going, foot-tapping style is much more accessible than the more esoteric, musically complex forms of modern jazz. Liverpool has been particularly well endowed with traditional jazz bands, many of which have continued to play for decades for those who love this form of music, and a few of these bands still remain today.

One such band is Liverpool's Savoy Jazzmen, which formed in 1960, and first performed at the Mardi Gras Jazz Club Liverpool on Tuesday 3rd May 1960. They also played regularly in the Downbeat Jazz Club in the 1960's and a poster can be seen in the World Museum advertising the group's session in the club with the Swinging Blue Jeans. The band played at the original Cavern (which began as a traditional jazz club before the Beatles appeared there) and a brick in the wall opposite the new Cavern commemorates these sessions.

The Savoy Jazzmen are led by their bass player, Peter Swensson, who has played with the band since his demobilization after completing his National Service in the British Army. Peter joined the Savoy Jazzmen on October 18th 1960, 64 years ago, and has performed continuously with the band without a break until present day, possibly a UK record for service with the same music group. The other band members, also octogenarians who have also played this form of jazz for many decades, joined the band as replacements have become necessary over the years. The next longest-standing member is the trombone player, Ken Horton, who joined the band in the 1970s. The remaining players (Mal Horne, guitar and banjo; Brian Woods, drums; Geoff Parker, clarinet and tenor sax) all joined the band in the last decade.



HMO - Mozart, Music from the Final Year, 1791

Saturday 22nd March 2025,
7.30pm, The Great Hall

Admission: £13.20 (£3.30 children)

*Hope Metropolitan Orchestra and
Choir*

Barbara Ruzsics (soprano)
Sarah Helsby Hughes (mezzo-soprano)
Hugh Kaliski (tenor)
Joseph Murphy (bass)

Conducted by Stephen Pratt

Programme:

Overture: The Magic Flute k. 620
Ave Verum Corpus k.618
German dances, k.600, no.s 1,2,4,6
Two excerpts from La Clemenza di Tito k.621:
Aria: Parto, parto
Duet: Ah perdonna
Requiem k.626.

The year 1791 saw Mozart complete several great works – the piano concerto in Bb, k.595, the operas *The Magic Flute* and *La Clemenza di Tito*, the Clarinet Concerto k.622, the string quintet in Eb k.614, the much-loved motet *Ave Verum Corpus*. Amongst other pieces he also produced a string of dances for the Viennese court, chamber music for a newly-invented version of the glass harmonica and the Masonic cantatas k.619 and 623 for his lodge known as 'The New Crowned Hope'. But arguably the most performed of the works from 1791 is the work he didn't complete, the Requiem. Since Mozart's death there have been a number of completions published and this performance will use the earliest and most familiar of those, that by Mozart's pupil Franz Xaver Süssmayr.

Perhaps the least familiar items in the programme are the two excerpts from *La Clemenza di Tito*. History has not been kind to this great work, which has remained in the shadow of the operas written to libretti by Lorenzo da Ponte (*The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*) and *The Magic Flute*, but it contains some ravishing music – as we hope these two excerpts will demonstrate!



Kininsoko Concepts presents *Waterside*

Sunday 23rd March 2025, 4pm, The Cornerstone Theatre (COR 001)

Admission: £13.20

Cast:

Stanley Okeke
Edgar Eriakha

Crew:

Director - Joshua Alabi
Technical - Blessing Okunlola & Angela Peters
Sound Design - Oluwaseyi Eniayo
Production Manager - Areoye Qoyyum
Administration - Chinenye Chukwudi
Property Manager - Aniefiok Inyang
Designer - Rosemary Ayodele
Legal - Praise Alabi

Waterside is an emotional, thought-provoking and magical journey that unravels the culture of totemism and taboos, plagues in the Niger Delta, and the significance of culture, family, memories, and dreams, delving into historical issues of oil exploitation and struggles of Nigerian youth, in particular unemployment.

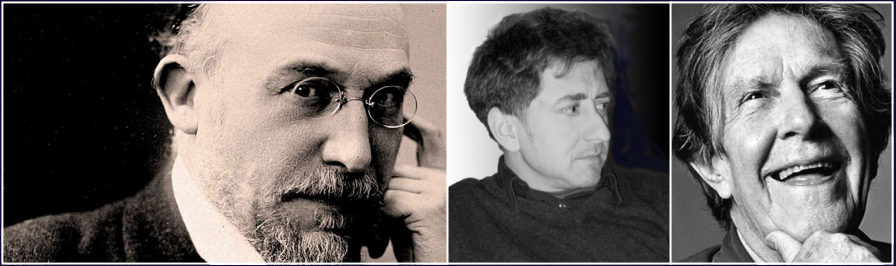
A captivating theatre performance, the play delves into an intricate story of childhood, family and poverty in the oil-rich Niger Delta in Nigeria. Through the lens of totemism, animism, taboos, and African spiritualism, the production sheds light on the deep-rooted struggles faced by the region.

The narrative unfolds through the perspectives of two main characters, exploring themes of memory, family, poverty, and childhood. However, at its core, *Waterside* centres around the profound concepts of taboos, totemism, animism, symbolism, and the interconnectedness between the spiritual realm and humanity.

Two friends, Osarume and Oghenovo, who grew up under the same roof as brothers, have killed a chicken which turns out to be the totem of Pa Barclays, a community elder. The man has died and his family will stop at nothing until the culprits die of the same fate as their Father. Oghenovo's mother has gone to beg the priest and she is presented with the dilemma of having to pick one brother to live and the other to be killed.

Waterside serves as a poignant reminder of the power of memories and their lasting impact on our lives. It weaves together humor, wit, and thought-provoking moments, utilizing music, sound, and intense drama to evoke emotions of nostalgia, grief, and self- discovery. *Waterside* invites audiences to reflect on their own experiences and connections to the themes presented, fostering a sense of resonance and empathy.





In a Landscape: The Music of Erik Satie, John Cage and David Revill

Sunday 23rd March 2025, 7.30pm, The Capstone Theatre

Admission: £13.20

Lauryna Sableviciute (piano)

Stephen Davismoon (electronics)

Programme:

John Cage - *Dream (solo piano)*

David Revill - *La Porte (electronics)*

Erik Satie - *Gnossiennes 1-3 (solo piano)*

Stephen Davismoon - *Frozen Light (solo piano)*

John Cage - *In a Landscape (solo piano)*

David Revill - *Les Tentations d'Antoine (electronics)*

Erik Satie - *Gymnopédies 1-3 (solo piano)*

David Revill - *A Brush With Fortune (solo piano).*

A concert of music of a reflective nature featuring works by the composers Erik Satie, John Cage and David Revill.

French composer Erik Satie (1866 - 1924) was an early pioneer of musical modernism exerting a profound influence on 20th-century music. Many of his pieces for solo piano, such as his series' of *Gymnopédies* and *Gnossiennes*, are very well-known, but he is also the brainchild of wider-ranging output of experimental music that served as a major inspiration initially for contemporary French impressionist composers such as Debussy and Ravel. 2025 will mark the centenary of his passing.

American composer John Cage (1912- 1992) was an American composer and music theorist. A pioneer of indeterminacy in music, electroacoustic

music, and non-standard use of musical instruments, he was one of the leading figures of the post-war avant-garde. He also took great influence from the music and ideas of Erik Satie.

British composer David Revill, who passed away in 2024, is the author of *The Roaring Silence*, the authorised biography of Cage. Throughout his career he worked on compositional projects throughout Europe and North America, and held compositional residencies in Austria, France, Germany and the United States. His compositional output was greatly influenced by the ideas and music of Cage.



Stages of Youth

**Monday 24th March 2025,
7.30pm, The Capstone Theatre**

**Admission: Free Admission (no
pre-booking required)**

Stages of Youth is a celebration of our young talent from Liverpool Hope University Drama Society, Young Everyman Playhouse Programme and a

debut performance of the *The Wee Wake*, written, directed and produced by second year student Aoife Kane. Liverpool Hope Drama Society has developed its Stages of Youth performance employing a range of exciting devising techniques. Young Everyman Playhouse (YEP) presents a series of duologues and monologues written by last year's YEP Writers which debuted at the YEP Writers Showcase in October 2024. These exciting pieces of new work will be reimagined and directed by this year's YEP Directors, and performed by YEP Actors 18-25. Second year student Aoife Kane, debuts her play *The Wee Wake* performing alongside fellow Irish actor Radha McCarthy. The play looks to give the audience an insight into the humorous and frantic nature of an Irish Wake and all that comes with it. This exciting triple bill will demonstrate the level of talent and creativity our young people have. You can rest assured that the future of the creative arts in Liverpool is in very good hands indeed!



(a contemporary) phantasmagoria (2) – Artist Talk and Private View

Tuesday 25th March 2025,
4.30pm, The Cornerstone
Gallery (exhibition), The Grace
Room [COR 114] (talk)

Admission: Free Admission

This artist talk and private view relates to the exhibition, (*a contemporary phantasmagoria (2)*), taking place in the Cornerstone Gallery during the period of the Angel Field Festival 2025. The talk at 4.30pm will take place in the Grace Room (COR 114) at Liverpool Hope University Creative Campus, Cornerstone Building, 17 Shaw Street, Liverpool L6 1HP and be followed by a Private View in the Cornerstone Gallery (same location) at 5.45pm.

Artists:

Alison Aye, John Bunker, EC, Matthew Collings, Karen David, Matt Dennis, Paul Dewis, Deborah Gardner, Carrie Granger, Matt Hale, Emma Lilly, Jane Millar, Simon Pike, Joni Spigler, Michael Stubbs, Ken Turner.

Curated by John Bunker and Ken Turner

Building on (*a contemporary phantasmagoria*'s successful run at Tension Fine Art in London, (*a contemporary phantasmagoria (2)*) will extend its range and ambition for the prestigious Cornerstone Gallery at Liverpool Hope University's renowned Creative Campus.

We might understand the word 'Phantasmagoria' as conjuring up the magic-lantern shows of darkened eighteenth-century drawing rooms; or, in its more recent incarnation, as Walter Benjamin's term for the fractured, kaleidoscopic nature of the experience of modernity. This show looks to enlarge the scope of Benjamin's definition, the better to take the measure of our fragmentary, collagic, screen-mediated contemporary reality.

The selected artists invest painting and sculpture with a startling and raucous materiality, twinned with meticulous craftsmanship. Collage and abstraction are used to open-up or pulverise both picture plane and sculptural object, rendering them as sites of complex disruptions, antagonisms and mutations.

(a contemporary) 'phantasmagoria (2) reflects ironically on the sense of loss, frailty and failure by which our era, the 'High Anthropocene', might one day come to be defined; but it also seeks to show how current artistic practice channels the multifarious, ineffable ways in which a contemporary phantasmagoria can act upon us, thereby becoming a catalyst for change.



East Meets West – A Musical Interpretation of Poem’s Savors

Tuesday 25th March 2025, 7.30pm,
The Capstone Theatre

Admission: £13.20

East Meets West - A Musical Interpretation of Poem’s Savors is a programme that includes a piano recital alongside a lecture on the subject of contemporary piano works combining Eastern and Western cultural influences.

Hua Lin is one of the most prominent contemporary Chinese composers. Using western compositional techniques he created a series of works illustrating the *Poem’s Savors*, based on the literary work of an ancient Chinese poet, and also wrote a collection of preludes and fugues for solo piano.

Chinese pianist Lei Cai, Professor of Piano at Ouachita Baptist University, USA, will perform these pieces and introduce the works to the audience through reading his English translations of the Chinese poems and showing traditional Chinese paintings of the artistic conception. At the concert, Dr. Cai and Korean concert-pianist, Hee-kyung Juhn will also play various works by other Asian and western composers.

Lei Cai was born in Shanghai, China. His musical training began at the Shanghai Conservatory of Music when he was six. Having received the prestigious Shanghai Conservatory Scholarship Award for five consecutive years, he came to the United States in 1992. He secured the MM in Piano Performance at the University of Tennessee, DM in Piano Performance at the Florida State University. His teachers include Qing-Hua Wang, Stanley Potter, David Northington, and Leonard Mastrogiacomio. Dr. Cai joined the music faculty at Ouachita Baptist University in 2001, and serves as Professor of Piano.

Dr. Cai has collaborated with the Shanghai Symphony Orchestra on CD. He has premiered and recorded solo works by famous Chinese composers for Radio Shanghai; those critically acclaimed recordings have been broadcast in China. He has presented numerous recitals in China, Europe, and the United States. His performance of Rachmaninoff's Piano Concerto No.1 was described as "*one of the finest performances of this work...Cai displayed a power and crispness of technique that would make any soloist proud*" (Knoxville News-Sentinel). Radio Shanghai described his playing as "*clear, colorful, and poetic.*"

Dr. Cai has won numerous awards, including the 1998 Music Teachers National Association Southern Division Collegiate Artist Piano Competition, the 1997 Young Chang Artist Competition, the 1997 Oak Ridge Symphony Young Artist Competition, Tallahassee Music Guild Award, and the Liberace Scholarship Award for Performing Arts. He has been invited to judge national competitions, to perform at world-famous music halls including the Sydney Opera House and at historical music sites such as the SchumannHaus, to hold master classes in the United States, Korea and China, to perform as the featured artist at the national convention of the National Federation of Music Clubs and at the "Hands on Piano" International Piano Conference in Portugal, to present lecture recitals at the state convention of Florida State Music Teachers Association, and has produced MTNA student competition winners. Dr. Cai was inducted into the "Steinway Teacher Hall of Fame" in 2023.

Pianist Hee-Kyung Juhn was described as "*subtle, technically brilliant, a top notch, superb pianist*" by New York Concert Review, "*sensitive and imaginative*" by the American Record Guide. Upon the release of her Bach's *Goldberg Variations* recording, Santa Barbara News-Press declared "*We have a strong new Goldberg contender in the marvelous Hee-Kyung,*" and Gramophone noted "*her acumen for voice-leading lends impressive clarity.*" Her recording of Bach's *Goldberg Variations* has been released on MSR Classics and is widely available.

Hee-Kyung Juhn made her orchestra debut at age 16 with Orquesta Sinfónica de la Ciudad de Asunción playing Tchaikovsky's Piano Concerto. She has also been featured as a soloist with New York Classical Players, Camerata Miranda, Pine Bluff Orchestra, Central Coast Philharmonia, Mass Brass, and others. She has performed in Weill Recital Hall at Carnegie, Paul Hall, and 92 Street Y in New York, Utzon Room in Sydney Opera House, Schumannhaus in Leipzig, Teatro Municipal in Asunción, and performed extensively in Korea (Sejong Cultural Center, Seoul Arts Center Recital Hall, HoAm Art Hall, Youngsan Art Hall, Kumho Arts Center) and other venues in Belgium, Brazil,

Japan, and Portugal. During 2020-22 season, Hee-Kyung toured with violinist Tai Murray, an Avery Fisher Career Grant recipient, BBC Artist, and Yale faculty, and performed a violin/piano duo program in New York City, Albany, Pittsburgh, and Boston. This tour started with the streamed concert from the 92nd Street Y in New York City during the pandemic. Dr. Juhn served as a judge and adjudicator at several regional and national competitions, including MTNA, NFMC, and other music competitions in the states of Alaska, California, Louisiana, New Jersey, Pennsylvania, and Texas.

Hee-Kyung Juhn was born in South Korea, lived her teenage years in Paraguay, South America, and was later trained at Rutgers University, The Juilliard School (MM), University of Michigan, and Indiana University (DM). She received further training at the summer festivals such as Aspen Music Festival, Bowdoin, Yale Summer Piano Institute, International Summer Institute in Brasilia, and Tanglewood Music Center in Boston as a fellow. Her teachers include Leonard Hokanson (a pupil of Artur Schnabel), Arthur Greene, Martin Canin, and collaborative pianists Martin Katz, Marshall Williamson, and Jonathan Feldman.

A versatile pianist, Hee-Kyung Juhn has worked as an opera coach/repetiteur, harpsichordist, staff/faculty accompanist at several summer institutions with vocalists and instrumentalists: Opera Lirico del Paraguay, Great Mountains International Music Festival in South Korea, Martina Arroyo Foundation in New York City, the Music Academy of the West in Santa Barbara, and most recently the Bay View Summer Music Festival in Michigan. As a church musician, she has served as an organist and choirmaster for several years.

As an academic, Hee-Kyung Juhn taught at the University of California in Santa Barbara (as a full-time Lecturer) and Henderson State University in Arkansas (as a tenured member), and part-time as artist-in-residence at the University of Arkansas in Pine Bluff. She has taught masterclasses at University of Texas in Arlington, University of Georgia in Atlanta, Kennesaw State University, Baylor University, University of Arkansas in Fayetteville, University of Tennessee in Knoxville, Daegu Catholic University, JoongAng University, and Eastern China Normal University. Hee-Kyung was heard on NPR and other broadcasting venues such as TBS eFM in Seoul, Korea; and most recently NPR's "From the Top" with young violinist Samuel Garcia.



Independent Biennial Utopian Future Lab

Wednesday 26th March 2025, 3pm, The Cornerstone Theatre (COR 001)

Admission: Admission Free (pre-booking is required at the website)

For the 2025 edition of Resonating Stages, MA students from three universities across Liverpool, Liverpool Hope University, The University of Liverpool and Liverpool John Moores University, join forces. They invite you to a creative symposium to explore play, joy and silliness and reclaim creativity as a way forward for a just society. This interactive event blends nostalgia, playfulness and world-making to stimulate discourse around social justice in contemporary times such as the current housing crisis, social challenges, utopia and possible futures. The event will start with an immersive exhibition, followed by panel discussion/ presentation about community led housing associations and a table talk discussion with all the participants and audience to unlock new ways of relating to the future.

Doors open at 2:30pm – with start at 3:00pm and ending at 6:00pm.





The Hairy Girl

Wednesday 26th March 2025, 7.30pm, The Capstone Theatre

Admission: £13.20

This performance is suitable for audience members of 12 years or older as it contains some adult themes and content.

The Hairy Girl by Kersti Ståbi

Directed by Abbi Patrix

Once upon a time there was a king and a queen who lived in a castle full of gold, diamonds and good food, but they didn't have any children... This is the very ordinary beginning to one of the wildest of Scandinavian fairy tales! *The Hairy Girl* thunders through the world on her goat, beats up troll hags, saves her sister from a grim destiny, and uses all her cunning to find a future for them both.

Kersti Ståbi remixes this old tale with the power of Japanese Taiko drumming - music you can hear with your eyes, with its martial arts influences and dynamic use of the drummer's body.

Kersti Ståbi has told stories across the globe and sung whilst flying over the audience as Prima Donna for Cirque du Soleil's Tokyo show. As a founder member of internationally-influential company Fabula Storytelling, she created performances with Gävle Symphony Orchestra, folk music trio Nordic and Norrlands Opera. Recently she performed the Eddic Poem *Voluspá* in Old Norse across Europe, with a grand finale at the British Museum.



Discover Moutya: A UNESCO-Inscribed Cultural Heritage of Seychelles

Thursday 27th March 2025, 7.30pm, The Capstone Theatre

Admission: £13.20

The Angel Field Festival proudly presents Moutya, a soulful and evocative performance steeped in Seychelles' history. Recently inscribed as a UNESCO Intangible Cultural Heritage, Moutya is more than a dance; it's a profound expression of freedom, resilience, and unity. Born out of the hardships endured by enslaved Africans, Moutya became a means of secret communication and a form of resistance. Today, it is a proud symbol of Seychellois identity and Creole heritage.

Performed by an extraordinary ensemble of dancers and musicians from Seychelles, this showcase blends hauntingly beautiful drum rhythms with dynamic, expressive movements. Moutya invites audiences to experience the heartbeat of Seychelles, connecting past and present through the power of music and dance. Immerse yourself in this unforgettable celebration of heritage brought to life for the first time in Liverpool.

Don't miss the chance to witness this rare cultural journey at Angel Field Festival and connect with the spirit of the Seychelles Islands.

These cultural acts were brought to Liverpool through the support and facilitation of Georgina Dhillon, editor and publisher of Kreol International Magazine, celebrating Creole culture and fostering cross-cultural connections.

How to find us




Creative Campus

The Creative Campus is less than a mile away from Liverpool's main railway station, Liverpool Lime Street. Situated at the junction of Islington and Shaw Street, the campus is within walking distance of the station or a short bus ride from Queen Square Bus Station.

Address for Sat Nav: Shaw Street L6 1HP.



- Arts Centre 1
- Angel Field 2
- Capstone Building 3
- Cornerstone Building 4
- Gerard Manley Hopkins Hall of Residence 5
- No.2 Islington Square 6
- No.3 Islington Square 7
- Security Lodge 8

- Café 1846 and Catering 
 - Campus Libraries 
 - Capstone Theatre 
 - Launderette 
 - Reading Room 
 - The Great Hall 
-
-  9
Arts Centre 204

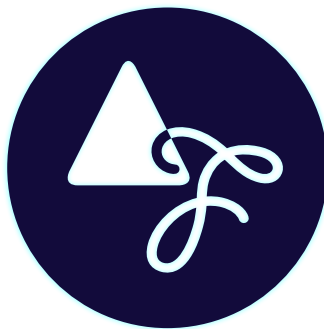
How to book tickets

Tickets for all events are available at TicketQuarter and all the Festival events can be accessed via the website using the QR code below:



Liverpool Hope students and staff can book two free tickets per event (subject to availability) by inputting the code AFF2025 when booking at the TicketQuarter event page.

Hope students and staff should ensure they bring their Liverpool Hope ID cards with them to the event. Hope guests do not have to be members of staff or students at the University.







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FIND OUT MORE AND BOOK TICKETS:

<https://capstone.hope.ac.uk/angelfieldfestival/>

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